



CRAFTS STUDY CENTRE

PROGRAMME

AUGUST TO
DECEMBER 2018

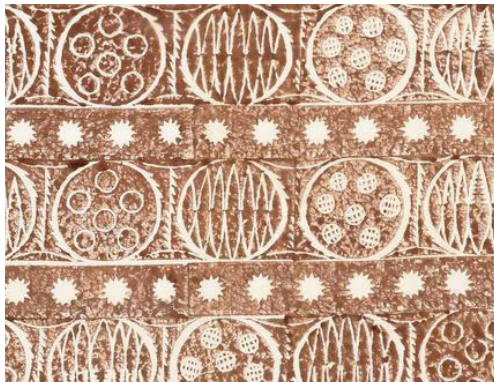
CRAFTS STUDY CENTRE NEWS

NATIONAL AND INTERNATIONAL EVENTS

The Crafts Study Centre has been deeply involved in a number of exhibitions across England, lending important works from the collections to support the curatorial thesis. A significant number of ceramics were loaned to 'Things of Beauty Growing: British Studio Pottery', first presented by the Yale Center for British Art, and then displayed at The Fitzwilliam Museum, Cambridge.

An important selection of cloths and archives relating to the hand block printers Phyllis Barron and Dorothy Larcher were loaned to the exhibition 'In Relation: Nine Couples who Transformed British Art' at the Royal West of England Academy of Art, Bristol.

Samples and archive materials have also been displayed in the exhibition 'Enid Marx' on show at the House of Illustration, London. These and other loans both support new research and allow the Centre's collections to be seen by new audiences.



BLOCK PRINTED TEXTILE SAMPLE, 1920'S - 30'S

ENID MARX



DR PAUL HARPER

CRAFTS STUDY CENTRE TRUSTEE

DR GLENN ADAMSON AND 'SHOULDER TO THE WHEEL' EXHIBITION

The Crafts Study Centre is working with the eminent curator, writer and historian Dr Glenn Adamson, who is in the early stages of curating an exhibition 'Shoulder to the Wheel'. We are working with our partners, the Museum of English Rural Life at the University of Reading on the project, which will see a waggon wheel from the MERL collections form the basis of a reinterpretation by three makers with very different approaches. The context of the exhibition is set by George Sturt's famous book 'The Wheelwright's Shop', described as 'a very frank history of a small, two-centuries-old business [and] a moving chronicle of the working lives of individual craftsmen'. The exhibition is planned for the autumn of 2019.

DR PAUL HARPER

The Crafts Study Centre is delighted to extend a warm welcome to new trustee, Dr Paul Harper.

Paul lectures on critical and contextual studies at Middlesex University, School of Art and Design, and London Metropolitan University, The Sir John Cass School of Art, Architecture and Design. His research interest is primarily concerned with the nature of craft practice. He combines his academic work with writing on art and craft.

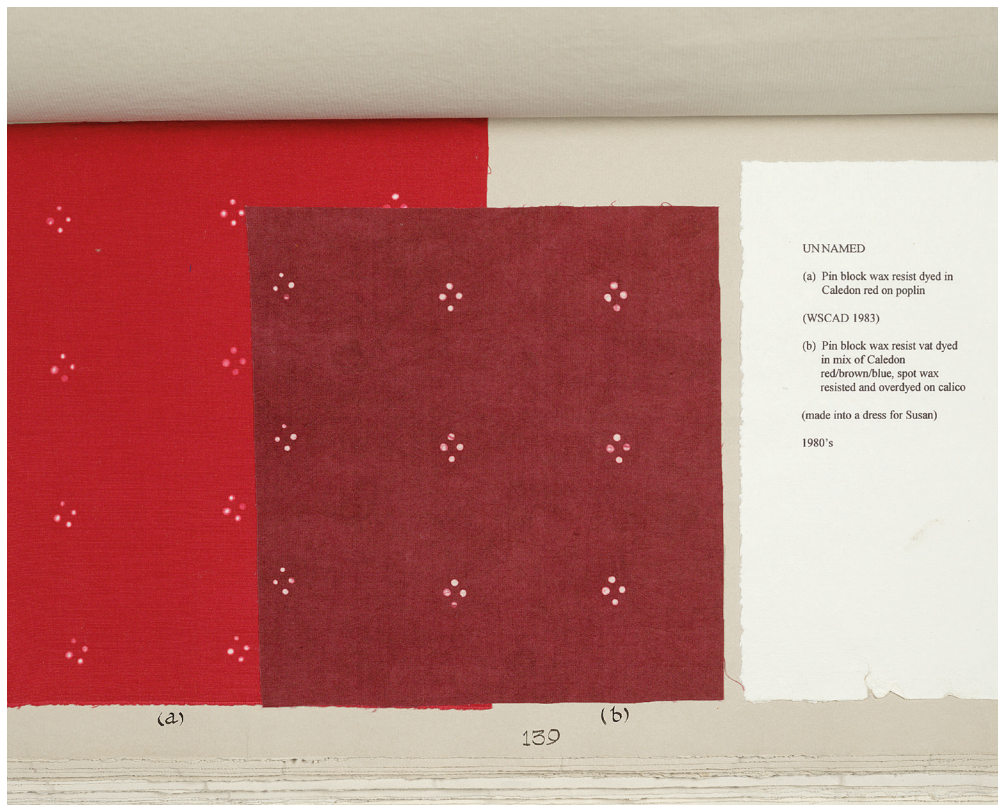
He originally trained and worked as a furniture maker, and has an abiding interest in making and makers, but has subsequently worked in a variety of roles in arts management. He was a founding director of Alias Arts CIC, which provided advice and support to artist-led organisations. He left this role in 2013 and continues to advise arts organisations as a freelance consultant. Paul is a member of CraftNet, an independent network that promotes leadership and strategic development for contemporary craft, and was a long-standing trustee of the Forest of Dean Sculpture Trail.

FARNHAM CRAFT MONTH

October has been designated Craft Month in Farnham, as part of its position as a Craft Town, and a number of special events are taking place at the Crafts Study Centre and can be found in this booklet marked by the Craft Month logo. More information on Craft Month and a full list of events and activities can be found at:

<https://www.farnham.gov.uk/discover/crafttown/farnham-craft-month>





TWO TEXTILE SAMPLES FROM PAGE 139 OF 'SUSAN BOSENCE,
A RECORD OF HER HAND BLOCK PRINTING AND RESIST'

© PROFESSOR DANIEL BOSENCE / CRAFTS STUDY CENTRE

EXHIBITION

BROUGHT TO BOOK

21 AUGUST 2018 - 3 AUGUST 2019

This exhibition draws work from across the range of the Crafts Study Centre's collections, and investigates the ways that particular collections relate to a book of some description.

The book may be a formal record of a craft process; or a scholarly analysis of the maker's work set into an art or social context; or an instructional manual; or a listing of samples; or a volume of poetry; or an artwork in its own right. In each case, the maker, researcher or curator has taken very particular care to record specific objects in the collection or to use the collection as the basis for new creative work. The outcome of the research reveals private thoughts, technical solutions and creative struggles. Research and creative writing and making are then placed in the public domain, often after long periods of study and reflection.

Artists and companies included in the exhibition include Robin Tanner, Jane Weir, Christopher Farr Cloth, Katharine Pleydell-Bouverie, Alan Peters, Ralph Beyer, Edmund de Waal, Thomas Ingmire, Edward Wates, Bernard Leach and Susan Bosence.



TEAPOT CIRCA 1984

ANGUS SUTTIE | PHOTO BY DEWI TANNATT-LLOYD

EXHIBITION

ANGUS SUTTIE

24 JULY - 13 OCTOBER 2018

Angus Suttie's allusive, energetic, hand-built ceramics were powerful contributors to the postmodern era of the 1980's. Although his work sometimes has an ironic and even playful edge, he was deeply thoughtful about its humanist intentions, and the references are present not just for play, but for critical, sometimes political, provocation. Suttie could use the conventional form of the teapot, transform it through innovative, complex and entirely unexpected shapes, and reflect on the themes of death or sexual expression. He said that he wanted to make pots 'that shock us, console us, that are life-affirming or that haunt us'.

The exhibition is influenced by Suttie's personal collection and significant archive. The selection, by collection trustee Jeffrey Weeks and curator Gregory Parsons, has been both profoundly personal and critically objective.

The exhibition is presented in a partnership between the Ruthin Craft Centre (who originated the exhibition) and the Crafts Study Centre.

'Angus Suttie' has been especially selected to form part of Farnham's October Craft Month.

FARNHAM
CRAFT
TOWN





MOON, 2015

RICHARD SLEE | PHOTO BY DAMIAN GRIFFITHS

EXHIBITION

RICHARD SLEE : FRAMED

23 OCTOBER - 15 DECEMBER 2018

An exhibition of new and recent work by Richard Slee, whose exhibiting career began in the 1970's, and has continued with many solo and group exhibitions nationally and internationally.

Slee's ceramics often imitate other objects 'whose normal function clay is sublimely incompetent to perform', as Mark Jones has noted. Technical skill is allied to a broad, comedic touch, where the shiniest of surfaces seems to accentuate the absurdist purpose.

For this exhibition, Slee has brought together wall-mounted 'frames' - a collection of wall works exploiting both glazed clay combined with found materials. He describes these as 'a study collection of pieces: pictures at an exhibition'

In association with Hales Gallery.

'Richard Slee' has been especially selected to form part of Farnham's October Craft Month.

H A L E S





ZUFLUCHT-REFUGE

JANET LINES

EXHIBITION

REMASTERED

UNTIL 8 SEPTEMBER 2018

Remastered is the sixth in a series of collaborative exhibitions between MA students in the School of Craft and Design at the University for the Creative Arts and the Crafts Study Centre. Students have focused on making new work using the collections of the Crafts Study Centre as a source of inspiration. Traditionally, the Crafts Study Centre has acted as a repository, a place where 'things' have been catalogued, documented, stored and their history recorded. The studios of the School of Craft and Design have been the sites where the active processes of making new work have taken place.

This exhibition links the studio with the collection, the original work with its contemporary partner. It has enforced the makers' creative practices and highlighted how people can respond in different ways to the same object. The artists in Remastered are: Dawn Thorne; Susan Blandford; Sharon Kearley; Janet Lines; Tracy Dryden-Jones; Samantha Dewar-English; Jennifa Chowdhury; Helen Twigge-Molecey; Sian Highwood; Yuwei (Arvi) Hang; Isabel Gomes; Katie Greenwood; Yida Zhang; Herminoe Thomson and Lene Ryden.



PRECIOUS

SIGI HILL

EXHIBITION

AiR 2018

25 SEPTEMBER - 27 OCTOBER 2018

The Artists in Residence of the School of Craft and Design bring together a selection of the varied work they have been making over the past year. The opportunity to investigate and expand on seedling themes whilst connecting with other makers has led to totally new viewpoints for AiR thinker-makers.

It takes a long time to perfect new skills, especially when working on new themes. Agendas of form and function, the intrinsic qualities of materials, when to stop and when to push a piece further are all challenges to battle with. Resonance with research and technical exploration have been the outstanding benefit of the space and facilities provided at UCA Farnham. Valuable time and place have aided both physical and mental processes to grow.

The material pieces in the exhibition are not necessarily concluded or permanent statements. They are more new ways of seeing and working for the continuing curiosity of the artists with their professional practice.

The Air 2018 artists are: Leo Duff, Haley Haddow, Sigi Hill, Candy Matterson, Hannah Viner, Cara Wassenberg and Kas Williams.



LINKED SPHERICAL BOWL

DAVID GRIMSHAW

EXHIBITION

DAVID GRIMSHAW : CRAFTING THE DIGITAL - AN INVESTIGATION INTO MATERIAL & PROCESS-LED DIGITAL MAKING

13 NOVEMBER - 15 DECEMBER 2018

"...I'd be fascinated to see the sort of things I make being turned out by a computer – I really would – I'd love to see it. I bet I could do it better than the computer all the same!"

David Pye in conversation with Christopher Frayling, 1987

When reading Pye's comments on the pre-eminence of his making over that of a computer, it inspired me to investigate whether digital manufacturing technology had developed to a level where it could produce work with a similar level of finesse and beauty that is characteristic of Pye's work.

Pye's making process using his fabulous "Fluting Engine" had particular constraints, risks and opportunities that led to the individuality and beauty embodied in his work, and whilst the CNC router has a similar reductive cutting process, it also has an individuality that is particular to its digitally controlled making process.

Through my research, I have realised that my ambition is not to produce physical replicas of Pye's work, but to embody his making philosophy when using digital technologies. I now approach CNC manufacturing as a craft maker, focusing less on the CAD modelling process, and seeking to more fully engage and respond to the physicality of the digital making process.

The more I engage with material, process and making, the closer I feel I get to embodying the philosophy of Pye. The showcase highlights some of my research investigations into process-informed digital making, which I hope it will reintroduce the work and writings of Pye to a new generation of digitally focussed makers and creatives, and in so doing pay homage to a great maker, and a great thinker.

David Grimshaw

HERITAGE OPEN DAYS

DIRECTOR'S TOURS

FRIDAY 14 & SATURDAY 15 SEPTEMBER 2018 | 11.00am - 12.00noon



The Crafts Study Centre is proud to participate once again in the national scheme of Heritage Open Days. Celebrating the fantastic architecture and culture that England has to offer, Heritage Open Days encourages free access to places that are either normally closed to the public or would make a charge for admission.

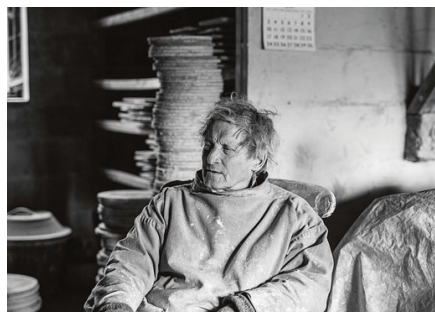
Visitors will be able to see the Centre's reserve collections and a specially curated group of objects will be brought together for more detailed analysis.

TICKETS : Free - advanced booking is required as numbers are strictly limited.

FILM

RICHARD BATTERHAM: MASTER POTTER

THURSDAY 20 SEPTEMBER 2018 | 5.00pm - 6.00pm



An Alex J Wright film for the Joanna Bird Foundation.

Joanna Bird remarks that 'we felt it was imperative to make a film about Richard Batterham, the last of a line of apprentices to Bernard Leach still practising in the UK. Richard is a great example of how one person with due talent, diligence and discipline can achieve a remarkable and successful life time's work making pots which truly embrace life and are life enhancing.' Alex Wright and Joanna Bird will introduce the film.

FILM SCREENING : 5.00pm - 6.00pm

TICKETS : £5.00 - advanced booking is required.

IN CONVERSATION

JEFFREY WEEKS ON ANGUS SUTTIE

THURSDAY 4 OCTOBER 2018 | 6.00pm - 7.00pm



Jeffrey Weeks and Alison Britton discuss Angus Suttie

Join Jeffrey Weeks, Angus Suttie collection trustee and Alison Britton, Chair of the Crafts Study Centre who will discuss the life and work of Angus Suttie and his important and lasting legacy to ceramics.

PRIVATE VIEW : 4.00pm - 6.00pm - all welcome

TICKETS : £5.00 - advanced booking is required as numbers are strictly limited.

LECTURE

PROFESSOR SIMON OLDING: WITHIN THE GUILDED CAGE

WEDNESDAY 17 OCTOBER 2018 | 2.00pm - 3.00pm



A lecture that considers the contested history of the county-based craft guild in England, and asks how the memberships of these vital, often unsung, organisations manage the issues of exhibition, selection and selling.

Are they outmoded or essential, and how have their programmes developed? A special focus is placed on craft guilds in the South West of England.

Simon Olding is Director of the Crafts Study Centre.

REGISTRATION : 1.45pm at the Crafts Study Centre

TICKETS : Free - advanced booking is required.

ARTIST'S TALK

RICHARD SLEE : FRAMED

THURSDAY 25 OCTOBER 2018 | 6.00pm - 7.00pm

H A L E S



Richard Slee will discuss his work in the context of his new exhibition 'Richard Slee: Framed'. The exhibition contains mostly new work which has not been shown before.

In association with Hales Gallery.

RECEPTION : 5:00pm - 6.00pm

TICKETS : £5.00 - advanced booking is required.

ARTIST'S TALK

DAVID GRIMSHAW

TUESDAY 13 NOVEMBER 2018 | 6.00pm - 7.00pm



With 25-years of experience within creative design practice, teaching and research, David will be discussing his current work that explores the potential for craft led approaches to making and how this can inform a more sensitive and exploratory engagement with materiality when using computer controlled manufacturing tools.

David is Senior Lecturer at the Manchester School of Art, Manchester Metropolitan University.

RECEPTION : 5:30pm - 6.00pm

TICKETS : £5.00 - advanced booking is required as numbers are strictly limited.

CRAFTS STUDY CENTRE

STAYING IN TOUCH

YOUR RIGHTS AND PERMISSIONS

Under the new General Data Protection Regulations that came into effect at the end of May 2018, we have continued to keep your records on our files under 'Legitimate Interests' which means that as you have either previously attended an event with us, or asked to be on our mailing list, we have assumed you wish to continue to receive our updated programme and invitations to our Private Views.

If you no longer wish to receive a printed copy of the programme and invitations, please confirm to us in writing either at the address overleaf, or email us at: craftscentre@ucreative.ac.uk and we will permanently remove you from our postal mailing list.

You may wish to receive a copy of our news, programme and events by email instead. If this is the case, please drop us a line to let us know and we will send you a link to sign up, alternately you can find the link on the homepage of our website www.csc.uca.ac.uk

Just to remind you, the Crafts Study Centre holds your postal address on a Microsoft Access database.

The details we hold are:

- Your name
- Your postal address

If you have already signed up to receive email updates and re-opted in to continue to receive them through the link in our last two newsletters, your name and email address only are held on our secure Mailchimp database.

In either case, we never share your details with any third parties.

With kind regards,

The Crafts Study Centre

CRAFTS STUDY CENTRE

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Open Tuesday to Friday 10.00am to 5.00pm
and Saturday 10.00am to 4.00pm

Admission is Free

Research visits welcome by appointment

*The Crafts Study Centre will be closed to the public at Christmas from
Tuesday 18 December 2018, reopening on Wednesday 2 January 2019*

♿ Accessible for wheelchair users

🔊 Induction loop at reception

The Crafts Study Centre is a Charitable Incorporated Organisation
Foundation, registered charity number 1179008

The Crafts Study Centre is supported with funding from:

UIC University
for the
Creative Arts



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FLOATING PINK TEA
KAS WILLIAMS

